

CTR

COMMUNITY
TELEVISION
REVIEW \$3

WINTER/SPRING 1990

INSIDE:

British Access
The World of Local TVs
Three European Frontiers



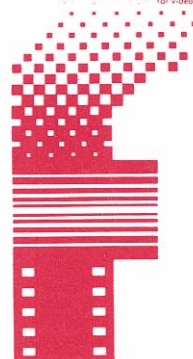
INTERNATIONAL
Issue



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Community Television Review



It's Happening All Over

There was a time when using electronic signals to communicate, except by telephone or telegraph, was strictly controlled by governments all over the world. The exception was the U.S., where economic domination by a few people and corporations limited our own freedom. But no more! The audio cassette recorder and porta-pak began putting an end to that domination two decades ago. Now there's hardly a spot on earth where "walkmen" and cam-corders aren't in the hands of people in conflict with the status quo.

The concept of "public access" as we know it, based on the belief that we as citizens have a right to use mass media transmission systems to carry our messages, is far less generally understood. But the idea is spreading, in part influenced by our experience in the U.S. In the late 1960's, Ted Weisberg went to Sweden and started Film Centrum, an organization which now has forty workshops that have persuaded municipalities to demand access in their cable franchises. Now, Film Centrum is consulting with the Swedish government about reserving time for public access on the new, over-the-air channels planned.

Great Britain's Volunteer Center has published a survey of cable systems that offer public access. It acknowledges that all have used access centers in the United States as models. U.S. influence in British cable matters may be augmented by the recent arrival of two NFLCP veterans. Adam Haas, our former Vice Chairman, has just become Managing Director of Heartland Cablevision of Greater London. Fred Johnson, long-time Media Advocacy Chair, is spending a Fulbright Fellowship year with the BBC's Community Programme Branch.

In other countries, Maryknoll lay worker Larry Rich has spent a half-dozen years in Peru inspiring the use of video for social change, and is just back with some impressive examples of work. Nicaragua's extensive use of community video was strongly influenced by many North Americans, including Dee Dee Hallock, founder of Paper Tiger and Deep Dish Television, the first satellite service to send access-created programming across the States. New York University students have worked with their counterparts at the University of El Salvador. In Israel, U.S.-born Yeshosua Zamir helped

build a closed-circuit video system at Kibbutz Ein Dor into a model for the Kibbutzim movement, as well as a focus for the kind of Arab-Israeli dialogue our own mass media would convince us never takes place. And Sally Stuart continues the work begun by her mother, Martha, with "Village Network." This is a scheme that links community video makers and users in India, West Africa, China, Indonesia, and a dozen other countries.

Almost weekly, people representing such widespread efforts, often sent by the U.S. Information Agency, pass through New York and drop by to see me at New York University. While most see the development of cable systems as we know them coming only decades in the future, they are all fascinated by the concept of public access. "Why," they wonder, "should not the same concept be realized on over-the-air media?" And my response is: "Why, indeed!" Some day, and it may be soon, one of these countries will develop a system of public access that does use over-the-air transmission, and we in the United States will be educated by their example.

George Stoney

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About This Issue...

By Barbara Rutherford-Crest

In January of this year I became managing editor of CTR. It has been a pleasure to begin my job with the international issue, working with such fine people as Dirk Koning, George Stoney, editor-in-chief Karen Helmerson, and the NFLCP editorial board, which gave me the direction and support I needed to get this issue to print. I have worked in community television for the past six years, concentrating on marketing and promotion, public and media relations, and volunteer management. Currently, I am assistant general manager at Multnomah Cable Access in Gresham, Oregon. In college, I dabbled in graphic design and art and architecture, and have been involved in desktop publishing for the last four years.

I'm very excited about the articles in this issue, and I would like to give you a little background about the



authors. George Stoney, who contributed "Video in Brazil" and "It's Happening All Over" teaches film and video at New York University, founded the internship program for access coordinators there, and has been working in access for the past 20 years. He is also a founding member of NFLCP, and is widely regarded as "the father of access." Fred Johnson, who contributed "British Access," according to George Stoney is a veteran access producer, director, and coordinator who helped create the access center "4 C's" in eastern Kentucky, and was a leader of the access movement in Cincinnati, Ohio. He is currently on a Fulbright Fellowship in the Community

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Community Television

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For the past several years, the NFLCP has been active in the area of international community television. These activities encompass a broad range of concerns, among which are equipment access, exchange of videotapes, standards conversion, comprehension of varying political and cultural environments, information exchange, and the logistics of basic communication in a multi-lingual field.

The **NFLCP International Advisory Committee** evolved as a result of these concerns. Now in its third year, the **International Committee** is comprised of eight people whose individual contributions have been substantial. They are: **George Stoney, Lauren Glenn Davitian, Sue Buske, Adam Steg, Deborah Luppold, Trisha Dair, Joe Van Eaton, and Karen Helmersen**. This committee is appointed by the NFLCP Board of Directors to serve as an advisory group to the Board in matters of international community media.

The years 1988 and 1989 mark a turning point in the growth of NFLCP international activities. The number of organizations and individuals working in community media has nearly tripled since the mid-eighties. The International Committee can now identify fourteen major organizations outside the United States in Europe, Canada, England and South America which the NFLCP is corresponding with. The NFLCP has reached an important understanding of its role and status in community-based media world-wide. The committee is now able to formulate knowledgeable objectives and help build a solid foundation for the service of collaborative videotape and information exchanges country to country.

Some of the accomplishments of this committee are:

- The research and publication of **The International Media Exchange Directory** which contains over 250 organizations and

individuals, information on standards conversion, international dialing and distribution resources.

- Collaboration in regard to standards conversion for program exchanges between **PICS** (Project for International Communications Studies, University of Iowa), **Video des Pays** (Federation of Local TVs, France) and the NFLCP.

- Development of the 1988 **ASTEC International Award**, which honored Gary Ellis of Multnomah Cable Access in Gresham, Oregon, with a tour of European community television centers for his videotape, "The Land of CAN."

- Expanded relations with community-based media in the **Netherlands, Spain, Brazil, Quebec, and Hong Kong**, as well as **Europe**.

- Research into and development of funding for future exchanges of people and videotape with major institutions such as the **German Marshall Fund of the United States**.

- Established working relations with various ministries of culture and international centers in the participation and support of seminars and conferences on community television.

- Design of the **International Track** of the NFLCP annual convention, including the development of workshops on multi-cultural, multi-lingual programming within our own U.S. borders.

Projects for 1990 include design of the **International Track** for the annual NFLCP Washington, D.C. convention, continued development of services in regard to information and tape exchanges, support and participation in the RTCL and Video des Pays conferences scheduled for this year (see Conferences, Events, Requests) and distribution of the Video des Pays package of ten hours of French television, available late spring.

Future goals and objectives of the **International Committee** recognize the importance of exchanges (information, programming

and people) as a means for better understanding the complex political and cultural issues surrounding community television globally. The committee is dedicated to the support and development of international community television through these exchanges and by acting as a liaison to individuals and organizations wishing to participate.

As Editor-in-Chief of this issue of **CTR**, the **International Committee** wishes to bring attention to the burgeoning field of "international access" and increase the awareness of the NFLCP's role and influence within these global parameters. Given the enormity of accumulated information over the past few years and the desire to provide a useful overview, the following articles in this issue of **CTR** were selected.

The **International Committee** is available for your questions and comments. Please feel free to contact the committee and any of its members directly or through the name and address below. The **International Committee** would like to give a special thank-you to the NFLCP Board of Directors and the **CTR** Editorial Board for dedication of this issue to international community television. Special thank-you's go out to **ACTV Cable 21**, Columbus, Ohio and **Videotransform** in California, for information on technical standards.

Karen Helmersen
Chair, NFLCP International
Committee

[If you have questions, comments, or if you would like more information about international issues, Karen Helmersen can be reached at:

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100 Cable Way, Suite 2
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Video in Brazil

by George Stoney

The poster on the door of the little Catholic church, up the hill from where I lived in Rio last spring as a Fulbright scholar, showed a small, dark boy wielding a camcorder while a light-skinned girl with a microphone interviewed a racial rainbow of children. This celebration of "The Year of Christian Communication," I soon found out, represented more hope than reality. Inside its churches, Brazil's society is almost as segregated racially as our own. Portapak was not readily available to even the upperclass students in the Catholic University where I taught. I literally doubled my department's equipment availability in this major university by lending it my personal video rig.

Yet the consciousness of video and its potential is widespread. I soon found myself invited to all sorts of workshops to swap tapes and production tips with staff members of social services agencies, unions and activist organizations. Later, I traveled north to Recife and Olinda to see excellent work made by outfits like "TV Viva," which served thousands of viewers with a monthly schedule of tapes displayed on a giant screen set up in town squares, using a Sony 1040 projector.

Almost always, the cameras were in the hands of experienced crews, often from the educated middle class, though the tapes were most often designed for the poor, and effectively so. My suggestions about having poor people record themselves were considered not practical, with equipment so short and nearly impossible to

replace or repair. Until recently, all had been brought from abroad through a labyrinth of import restrictions with winks and nods and lots of greased palms. Sharp, Inc. now makes rigs domestically but nobody I talked with wanted to trust them, assuming, as Brazilians so often do, that anything imported is bound to be better. It is all NTSC, in spite of the government's attempts, dating from the early days of the Regime, to control all television by making the broadcast standard a bastard form of PAL. Even the commercial producers work in NTSC, transferring to PAL-M only before broadcast.

Brazil is almost transfixed by commercial television, which can reach about 75% of the country and about 85% of the people. Globo and Manchete, the two big networks, produce soap operas so popular, and so well made, that they dominate daily conversation, dictate styles,

influence hours for Catholic mass, and have replaced cult priests as fonts of folk wisdom. So, it isn't surprising to find the makers of community-oriented video adopting their storytelling techniques for didactic purposes, like educating the public about the dangers of tubal ligations, advocating the use of condoms, warning about unboiled water, and promoting the organization of cooperatives.

Getting these tapes broadcast has been all but impossible. A few local stations with limited range (in Sao Paulo and other large cities, particularly) often have their crews spend an hour or two each week in a single neighborhood or street, and the results look very much like what we would call "Local Origination." Cable, they say, is coming. Yet the government, already overwhelmed by balance-of-payments problems, isn't likely to give cable free rein for some time.

The nearest thing to public access as we know it was via closed circuit radio in a couple of the huge "land takeover" towns near Sao Paulo which squatters have build for themselves with incredible ingenuity. Here, under church auspices, working



George Stoney and Kraho Indians from Central Brazil recording a video letter.

On the cover: George Stoney with a Kraho Indian child watching his own image in the viewfinder.

people—many of them out of the poverty-stricken North East—are putting on their own soap operas, participating in what we would call consciousness-raising sessions, sending messages out about parent-teacher meetings and working with nurses on programs about baby care. What startled me was that all these programs reached the intended public only via loud speakers, which meant, for several hours a day there was no escape from its din if you happened to live within range.

Despite equipment shortages, Brazil has literally hundreds of video artists who view each other's tapes as well as much imported work at frequent festivals. (My stock went up considerably when I let it be known that I'd actually had dinner once in Paris with Nam June Paik). "The Kitchen" in New York City had an impressive six-hour retrospective from Brazil last fall, sponsored by its "Cultural Attache." This fall, the "Festival of Native American Films/Videos" had a full program of tapes made with and by Brazilian Indians. My own "Krahos Revisited," a continuation of the video letter exchange I started in 1984, preceded a personal appearance by Chief Alexai Po-Hi on his first trip outside his country.

The Metal Workers Union, largest and richest in Brazil, hires a production team and ships tapes to affiliates around the country. The Workers Party used this and other union-based circuits in their very nearly successful effort to make the ex-metalworker union head, known as "Lula," president of the country. The man who defeated him—narrowly—was not only the darling of the big networks but an experienced broadcaster and owner of a provincial network himself, where he polished his television image.

They say more than half the population of Brazil is functionally illiterate. Yet, largely through the influence of commercial television, its people think and act very much in tune with the urban, literate world we know in the U.S. With funds for

public education so short, the basic situation isn't likely to change for a generation. Paulo Freire, the famous educator/philosopher, became Minister of Education for Sao Paulo (a city of over 17,000,000) in December, 1988. I talked with him two months later.

"Here's where we start from," he explained with characteristic honesty and vigor. "There are at least 200,000 children on the streets instead of in school because we don't have the buildings or the teachers to take care of them. The financial situation isn't likely to change, so we've got to find another way." He was using video brilliantly to prepare organizers for a series of community meetings with parents, students, teachers and staff, hoping to initiate something like the "each one teach one" system he had created in North Eastern Brazil in the early 1960's. Soon thereafter, he was jailed as a dangerous radical when the Generals took over. After being deported, he spread this "each one teach one" system throughout Latin America during his 20 years as a refuge from the Dictatorship that gripped Brazil from 1964 until the early 1980's.

Life in Brazil today seems, to a North American visitor, so open politically, that it's easy to forget how recently doing anything so rash as making videos to encourage land reform was risking jail and torture. Given this fact, I think it remarkable how many video activists one finds, and how dedicated they are.

We will be given an opportunity to see some of the best of their work at NFLCP's National Convention in Washington, D.C. this summer, when Julio Wainer takes over a workshop. Julio is both technical director of the video department of Catholic University in Sao Paulo, and a proprietor of his own very busy production company, "V-TV." He is also one of the most dedicated and inventive videomakers I met during my five months, Fulbright-sponsored

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C onferences • E vents • R equests

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RTCL Celebrates 20th Anniversary of Community TV in Québec, October 24th through the 27th, 1990.

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The Quebec Local and Community Television Association (RTCL) is planning an international conference this year to celebrate the 20th anniversary of community television in Quebec. The NFLCP has been asked to participate in this event along with the French communities of Portland, Maine, and other areas of New England. Contact **Randy Visser of SPTV, South Portland, Maine 04106, (207) 879-4237. Or Pierre Bherer, RTCL, 835 Avenue Brown, Bureau 327, Quebec (Quebec), Canada G1S 4S1, Ph: (418) 681-0651.**

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Special Request for Distribution of French Programming

Contact **Guylene Brunet, 13 Rue du Criblo, 22700 Perros Guirec, France.** Guylene is involved with environmental issues common to all people and has available videotape for distribution in the United States.

• • •

Center of Scientific and Educational Video, Lanzhou, China

Program exchange possibilities with dubbing in various languages provided by **COSEVPD; i.e., Chinese to English/English to Chinese. Contact COSEVPD, 200# Dong Gang Xi Lu, Lanzhou City, Gansu Province, People's Republic of China.**

• • •

Video des Pays Conference, Sabadell, Catalognia, September 1990.

The fifth meeting of Video des Pays will take place in **Sabadell, Catalognia (Spain)**, hosted, in part, by TV Sabadell. This conference will contain workshops, video exhibitions and continued dialogue on the development of international community television and focus on the 1992 Video Olympics being organized by Video des Pays and the participating Federations of Local TV world-wide.

Three European Frontiers Which Must Be Crossed

by Nico van Eijk

(This keynote address was delivered at the NFLCP conference in Dallas, Texas on July 16, 1989 by Nico van Eijk, a fellow-researcher at the Institute of Information Law of the University of Amsterdam, and a board member of OLON (the Dutch association of local broadcasting organizations)).

Just a few remarks before I start. When I talk about Europe, I am restricting myself to the twelve countries of the European Economic Community (EEC). I also want you to be aware of the fact that community access exists in different forms and operates under different names like open channel, community television and local broadcasting. Nonetheless they all have a non-commercial basis and are focusing on public service.

If we take the present situation in Europe, we may establish that opportunities for community television are increasing, which causes a more favorable climate for the exchange of programmes and co-productions. At the same time, however, steps are taken to give rules to form barriers against programmes of non-European origin.

I would like to discuss three frontiers which must be crossed in order to gain access to the cable in Europe. They are, successively: a technical frontier (is there any cable?), and a national one (are there legal possibilities to gain access to the cable and is there a corresponding organizational infrastructure?). The last frontier I wish to discuss is the wall which is fast being raised around Europe in order to limit the access of audio-visual products from outside Europe.

There are large differences among the various countries in Europe. In a number of countries a high degree of cabling is found, whereas in some other countries there is no cable at all. In between there are



1989 NFLCP Dallas Conference, signing of the NFLCP/Video des Pays Exchange Protocol. Front row, left to right: Sharon Ingraham, Olivi Pasquet, Karen Helmerson. Back row, left to right: Alan Bushong, Elliot Mitchell, Greg Vawter, Reginald Carter, Nico van Eijk.

countries which do have a policy aimed at creating cable networks, but where one is still more or less waiting for their actual realization.

A high degree of cabling is found in the countries of Belgium, Holland and Denmark. In all these countries the percentage of the households reached is higher than 70%. On the other hand, Italy, Portugal and Spain serve as examples of countries with hardly any or no cable at all and where it is not very likely they will be significant in the near future. France, Great Britain and the Federal Republic of Germany take up positions somewhere in the middle. France has ambitious plans for cabling, but so far cable only exists in a small number of areas. One of the reasons is the fundamental choice that has been made in favor of fibre-optic technics instead of the conventional coaxial systems, which choice naturally involves high costs of investment. Besides, the percentage of connections to the cable is very low. And by low I mean somewhere

between 8 and 10%. In Great Britain, too, the development of cable networks is slow and, if I may go by the last white paper, "Broadcasting in the '90's: competition, choice and quality," the authorities seem to be particularly aiming at the direct-broadcasting satellites. It is in Germany where, after a hesitating start, the largest increase in cable networks can be found. It will take some time until Germany can measure up to Belgium and Holland, but it is well under way. In the meantime, West Berlin's cable network is the largest in Europe (even though Amsterdam still claims to have the largest cable company within its boundaries).

After this short survey of the technical frontiers (that didn't include subjects like HDTV and the different television standards) I will now enter into the legal and organizational frontiers. What possibilities do we have to use the cable for broadcasting?

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Here, too, we are confronted with a situation which greatly differs in each country and we find that a high percentage of cabling does not always imply many opportunities for local broadcasting or community access.

In spite of the modernization of media legislation in nearly all European countries in the past three to four years, it has only had a moderate effect on possibilities for local cable broadcasting. Without going into the causes too deeply, I want to at least mention the following reasons: on drawing up new regulations, the importance of small-scale broadcasting has not been taken into account sufficiently, which, in a number of cases has led to the cable being left to be used by commercial operators. Besides, if an opportunity for local broadcasting does not exist, a proper financial policy is lacking. Also, very often a special licence is required for community television.

Yet this has not prevented local broadcasting from growing over the last few years and indeed, much has been improved. If I take my own country for example, at present, Holland has approximately 200 local broadcasting stations, about 50 to 60 of which broadcast television programmes (the others restrict themselves to radio. In Holland, no distinction is made between licenses for broadcasting by radio and licenses only for television. Community access, by the way, should not be restricting itself just to television). But the budgets are low and the work is almost exclusively done by volunteers (budgets are nevertheless increasing with an estimated annual average of 15 to 20%). The most favorable conditions for local television can be found in the French-speaking part of Belgium and in Denmark. Here we find local television which reaches large parts of the population and which also has structural means at its disposal.

In Germany, too, local television seems to be developing favorably. In spite of regulations primarily aimed at commercial cable

users (the commercial use of cable, however, is largely outside the range of my paper), an ever-increasing number of towns has an open channel. This open channel is usually paid out of a levy on the subscription fees.

In Greece, Portugal and Spain, local broadcasting is almost entirely absent, just like in the Flemish part of Belgium where only one experimental programme has been broadcast so far, and in Luxembourg, where, given the country's small size, national broadcasting actually may be regarded as a local station. In France, where quite a few things happen in the video-scene, the prospects for cable broadcasting are limited as a result of the limited cabling which I mentioned before. As far as cable exists, however, most licenses include the obligation to provide for a local channel (but this provision has, until now, hardly been put into practice). In some parts of France we find the so-called "wheel barrow television": tapes are carried around and are shown in several public places. Also, Great Britain still has problems. Although in the seventies British experiments with local television served as an example for initiatives in other countries, at present local television is hardly paid attention to.

Finally, Spain, in particular Catalonia, and Italy remain to be mentioned as countries where local broadcasting takes place on a large scale, albeit in the form of low power television. In Italy, however, everything is commercialized to a great extent and the local stations have been included in networks (maybe the name "Berlusconi" sounds familiar to you). By the way, a lot of European countries have a "must-carry" rule for community television.

Now I arrive at the last frontier. As you all know, the concept of "Europe" is taking on more and more shape. By the end of 1992, the European Economic Community (the EEC), intends to have realized an internal market, in

which all national, economic frontiers will have disappeared. At the same time, however, the EEC wants to create a new frontier against products from outside Europe. This will have far-reaching consequences for audio-visual products from outside Europe and from the United States in particular. In the near future, rules will come into force which will restrict the import of programmes. Both the EEC, the European organization for economic cooperation, and the Council of Europe, the European organization for social and cultural cooperation, are preparing or have already wound up legislation. In these rules there are two main lines. They impose limitations on the contents of programmes. Programmes will have to comply with European norms of decency, among other things, for the protection of children. However, provisions such as, "The broadcaster shall ensure that news fairly presents facts and events and encourage the free formation of opinions" are also found. I will leave these programme regulations now (nor will I discuss subjects like advertising and sponsoring, which are also subjects of the European regulations) and concentrate on the second aspect of the European rules. According to the EEC and the Council of Europe, at least 50% of the programmes should at least be European productions. The EEC-memberstates may even apply more rigid rules with regard to the broadcasts established within their jurisdiction. Some countries already have introduced such rigid rules which prescribe that certain parts of the programmes to be broadcast are to be of national origin or in a particular national language.

These production quotums are intended to promote one's own audio-visual industry (Europe wants to make its own version of "Dallas" and "Dynasty"!) to force back the supply of mainly American programmes and to protect one's own cultural inheritance. The United States and Canada have lodged a protest with the EEC against these trade barriers.

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British Access

by Fred Johnson

Imagine that you were asked to set up an access operation for broadcast television, and that all the abundance of channels that cable affords was not an argument you could fall back on. You couldn't go to the local government and point out that there are thirty to sixty channels available. "Surely," you couldn't plead, "society could afford to dedicate some of those channels to public access, in the interest of democracy and diversity of viewpoints?"

Forget that old song and dance because you are in the Broadcast world, where the politics and aesthetics of scarcity hold sway. Your concern for a democratic information environment will have to find a place among the plethora of demands now being made on over-the-air frequencies. Have you looked at that kind of television lately? What kind of operation do you create that will go in the program mix along with the latest satellite transmission from the Soviet Union and news of yet another cr-shattering political development?

What you would probably come up with would be something like the Community Programme Unit of the BBC, which is where I am working for the next nine months on a Fulbright Fellowship in London. The Unit is set up to provide citizen access to the BBC broadcasting effort, and it has a group of documentary-makers who specialize in working with groups and individuals throughout Britain. This service is essentially advertised through frequent broadcasts on the BBC. People wishing to use television to get their voice and concerns out are encouraged to write, proposing what they want to do.

Obviously, not everyone is selected. Thousands of requests come in. Those chosen are selected along the guidelines the BBC has set up to serve principles of diversity and minority participation in the media. The results are impressive: programs

on Third World debt, Hip Hop, Rap, Nuclear Proliferation, rights and activities of the disabled, issues of racism, rape, labor issues stemming from the great miner's strike. The list is very long and very impressive from the perspective of social documentary.

This programming effort finds its way on to the BBC airways in three program formats, which are called strands. Currently, the Unit's three strands are called Open Spaces, Network and Split Screen. Split Screen is a kind of point-counter-point concept, presenting two subjective statements on an issue; Network is a studio show that provides a means for people to speak out about BBC programmes and policy; and, Open Spaces is a documentary series that, quoting from its mission statement, "aims to break new ground." Open Spaces is about investing editorial control in those at the receiving end of other people's decisions. It is not cable access but it is access, you can bet on that. Their mission is to disturb the broadcast system, and they do, regularly.

So far as cable access is concerned, things have apparently gotten off to a slow start. There just aren't many cable systems in Britain right now. The British Cable Act of 1984 (that's right, '84!) does require local programming but, as I understand, those requirements leave a great deal of leadway to the operators as to how that can be accomplished.

Of course there are no 1st Amendment requirements because there is no 1st Amendment. But, looking at local cable programming efforts in Britain in juxtaposition to the access that has evolved in broadcasting reveals the extent to which access everywhere is and must be a response to the dominate system of television in any particular place, and for now that is broadcasting. The

struggle many of us feel for access in the States, the sense of urgency and concern that editorial and administrative boundaries not be breached, don't seem as urgent here. You can tune in to documentaries of an incredible range of issues and concerns in prime time.

Don't misunderstand. The dominant ideologies are well cared for here by television as they are in all of the overdeveloped countries; but the British tradition of public service broadcasting is a system that is more responsive to public advocacy. And that is obvious when you turn the "telly" on. There is much more socially relevant programming concerned with the problems of wider sectors of society than you will see in the U.S. Don't let anybody mush around and try to tell you otherwise.

As a result of all this, my guess is that as more communities in Britain get cable, there will be many successful community program operations arise, probably using different approaches but finding culturally supportive environments as a result of the familiarity people have with the idea of media in the public interest.

Already with only sixteen communities operating, there are successful centers in Glasgow and Aberdeen in which volunteers use dedicated community equipment to produce programs using the model we use in the States. There are also other operations which use company personnel for local programming that is reported to be of high quality in Coventry and Crowden.

What ever will happen with access in Britain is going to be soon. Though there are 16 franchises now, there will be 137 by this summer, and the majority of homes in Britain will be passed by cable before the EEC mergers take place in 1992. In other

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Multi-Cultural/Multi-Lingual Programs in the United States

[The 1989 annual NFLCP convention in Dallas, Texas saw the introduction of a new and long-needed workshop on international concerns within our own borders. The purpose of the session was to promote a greater awareness of internationalism "here at home," share examples of current programming, and reach a better understanding of what obstacles may exist in the service of public access to all individuals. This included the analysis of public access and its viability in all communities regardless of language or culture. The International Track of the 1990 NFLCP convention in Washington, D.C. will continue exploration of this subject in a second workshop. The following are notes of that meeting in summary form, and the concepts which evolved as a result.]

Attendees at the workshop represented access centers from all four quadrants of the United States: the Northeast, Southeast, Southwest, and Northwest, including Hawaii. Among the public access facilities represented were SCAT (Somerville, Massachusetts), where programming is currently produced in eight languages, and Tualatin Valley Community Access (Beaverton, Oregon) which is involved in the training of an outreach to the local Hispanic community through school-age children of migrant families. Nearly sixty people attended this session.

The audience was asked to write out their reasons for attending this session. Following are extracts from those statements which represent major interests of the group:

- **Need information about working with Native Americans, Hispanic population, Central American, Black and Asian.**
- **Wanted more information for presentation of a paper at an academic conference in October on the same subject.**

- **Not satisfied with the diversity of users (in our system).**
- **Interested in innovative ways for successful outreach.**
- **Want to share experiences of others in reaching out to multi-cultural communities.**
- **Desire for better communication and understanding of diverse ethnic cultures.**
- **Need for effective training programs. Printing of manuals in various languages. Develop video on activities around the country in this area combined with a "How to Outreach" package for distribution.**
- **Concern for Pacific rim cultures (Hawaiian, Laotian, Japanese, Korean, Samoan, Tongan, etc.)**

Discussion preceding these written comments again emphasized training, outreach, and the question/debate of using subtitles and voice-overs in programming. Additional comments included the problems of primarily white cultures training non-white populations. A suggestion was made for the special "training of trainers" in these circumstances. Other comments brought forth discussion on the benefit of balancing access staff structure to better represent Equal Employment Opportunities (EEO), which plays an important role in establishing relationships and trust. Program content should be analyzed in exchange projects for better understanding of what is of true interest to audiences of varying languages and culture, as well as in the general playback of programs.

Stemming from the audience discussion, the following is a list of ten major ideas and things to remember in working with multi-cultural communities:

1. Never assume that English as a shared language means communication or mutual understanding of a concept or idea.

2. Understand/educate yourself to the culture of the community that you work with.

3. The use of appropriate language is essential in training.

4. Establishing trust should be a major priority between the access center and the community.

5. Access centers should empower communities and engender a sense of "authority" within the community.

6. Access centers should practice affirmative action and EEO.

7. Identify an individual representative from the community to act as liaison and co-coordinator of events, training programs, etc.

8. Encourage community producers around the country to share programming with each other for information and experience.

9. Target groups within communities that may not be reached by general outreach. For example, outreach to the Laotian community does not necessarily mean effective outreach to women within that community, or "minority" populations within that community.

10. Access centers should provide supportive services to multi-cultural groups. For example, it may be necessary to adjust training methods, equipment use schedules, general practices, etc., to accommodate special needs of specific ethnic communities.

The feedback on this particular workshop by the attendees was extremely positive. The majority of responses (of which there were an exceptional number in writing) demonstrate substantial need for continued discussion and information-sharing in this area. Genuine interest, concern and a definitely growing number of multi-cultural communities producing for public access both English and non-English programming was also clearly demonstrated.

Les Televisions Communitaires Locales et Regionales

In March of 1989, a conference of local and regional community television concerns was held in Namur, Belgium. In preparation for that meeting, a comprehensive document evolved summarizing the recent history and current status of the cable and broadcast television industry in Europe. The following excerpts are from that document. They include discussions on the conditions in Spain, Germany, Belgium and the United Kingdom. Although the document itself presents several more countries with their respective regions and locales, this selection illustrates the range of existing circumstances and politics to be found throughout Europe.

FOREWARD by Leon Michaux, journalist, for Videotrame

At a time when there is so much talk of the single European market, of the Europe of regions and the massive influx of programmes broadcast via satellite, a time also when some are warning about a gigantic standardization of culture, when finally the economic stakes of the audio-visual industry are becoming global in the astronomical sense, we wanted to see, without any preconceptions, whether a local need existed in each of the twelve European member states, how this need was expressed and what kind of replies it was receiving. In trying to establish a sort of cadastral survey of local and regional television stations in Europe, our investigation aspires to become food for thought that will underlie the colloquium: can local television be a means through which to express the cultural identity of a region? Is it enough just to decentralize, to go from the bigger to the smaller, to bring the media geographically closer to the fabric of local or regional identity? In other words, will be able to get by with a tautological statement such as "local is local,"

or should we, on the contrary, consider it as a specific field for experimenting with new relations between the citizen and television?

The French-Speaking Community in Belgium

There are 11 local and community television stations in the French-speaking Community in Belgium, the legal existence of which has been recognized since the decree of 5 July 1986, in the same right as the public service television channel (RTBF), the private TV channel of the French-speaking Community (RTL TVI), and the private regional channels, which have not found practical application to date. In terms of legal form, these Local and Community Television (LCTV) stations are non-profit organizations, and their board of directors maintain the political and philosophical equilibrium of the cultural pact. The decree obliges cable TV operators to broadcast the programmes of each LCTV on a separately allocated channel.

In principle, there can only be one LCTV per administration district, and the broadcasting area cannot exceed the geographic limits of these districts. The history of the development of LCTVs and the cable networks shows a few exceptions to these rules.

The task of LCTVs consists in producing and broadcasting news, entertainment and educational programmes that cover the entire political, economic and social spectrum of a region. The programming is specific to each LCTV, though these stations have, via their federation Videotrame, been broadcasting common programmes on their entire network (historical series, "Espace Francophone," Network 4, inter-school games, films, etc.)

The public authorities have

established three categories of LCTV depending on the importance of the programmes and the broadcasting area. These categories determine the number of staff of each LCTV (20, 15 and 10 employees respectively) and the level of subsidies. The LCTVs are financed:

- by a subsidy from the Ministry of the French-speaking Community (92 million Belgian Francs in 1989);
- by an aid to employment from the Ministry of Employment and Labour (Inter-departmental Budgetary Fund for the Promotion of Employment);
- by their own resources generated from co-productions, advertising and sponsoring of programmes;
- by subsidies from the local authorities, but only in certain places.

In addition, the Ministry of the French-speaking Community provides limited financing for the equipment of LCTVs. The potential audience of LCTVs is 2,386,990 persons, and the variable audience from one region to another oscillates between 35% and 10%. The one-hour long programmes are becoming daily broadcasts and in certain places, are repeated in looping throughout the evening.

Local Television Stations in Spain

Although the law authorizes only those television channels managed by RTVE and public organizations under autonomous governments, as well as, in the near future, national private TV stations, local television experiments have been conducted since 1980, especially in Catalonia. These television stations use low range technical capacities, so as to be received only in the municipality where they are situated. They broadcast mainly local news. A few of them are managed by town councils; others are the property of

(Please turn to p. 11)

shareholders (private and/or public) who are members of the urban community in question.

In August 1987, the daily "El Pais" estimated that there were some 100 local television stations in Catalonia alone, trying to survive with different means. The most "professional" one at the time was "TV Sabadell," capable of transmitting six days a week from 8:00 to 10:30 p.m. According to the Radio and Television Cabinet of the Catalonia Executive, there were 90 local television stations in 1988. Most of these stations broadcast only on weekends, however, as their resources most often came from local or institutional advertising.

The first experiments took place in Granollers and Cardedeu in 1980, and regular broadcasting started in June 1981 in Cardedeu. The local television station of Cardedeu tried to become legal in 1983 as an experiment connected with the University, but was refused authorization, which in no way hinders it from continuing to broadcast every week.

Hungry for new images, and awaiting private stations, Spaniards are fighting back by multiplying pirate community videos, illegal cable networks which often broadcast so-called erotic films in a neighborhood or a building.

The least that can be said, is that the audio-visual landscape in Spain is in the midst of change, the most telling proof thereof being the dismissal of the director general of the RTVE, a lady who had, nonetheless, prepared the resistance of the public service against the private offensive. What the RTVE fears most is to see Silvio Berlusconi take regional television stations as a base whence to accelerate the deregulation process. If by exploiting traditional and political antagonisms between central power and the Basque, Catalanian and Galician regions, the Italian were to succeed in federating regional television as he did in Italy, the RTVE would find itself in a delicate situation indeed.

As regards illicit local television stations and community videos, one of the four texts which regulate audio-visual matters attempts to channel their blossoming, thus, 1989 will be the year of living dangerously for them as well.

The Berlin Project (West Germany)

Berlin is the fourth of the cities chosen for experimenting with cable. It is the city where cable grew the fastest (219,000 subscribers since the beginning of the experiment, as opposed to 5,000 in the three other sites). Broadcasting started on 28 August 1985.

Market surveys conducted in 1985 and 1986 have shown an increasing trend in the interest of the public for a subscription to networks and the reception of new channels. All the same, interest in local broadcasts went down between 1985 and 1986. It is rather films, entertainment and general information which attract interest. It is worth noting that in 1986, 61% of the Berlin public saw no interest in cable (offer of programmes deemed unsatisfactory, cost too high). At the end of 1986, 23% of households were cabled (in particular among the better educated, the liberal professions, households with high incomes, and households with much electronic equipment.)

In 1986, the audience of local programmes (AFN-TV, BFBS-TV) did not exceed 2% of the total audience market. A "mixed channel" was watched at least once by 57% of cable TV viewers. This channel offered inter alia "Nachtschau-Parnerwahl," a programme during which one can introduce oneself with a view to finding a partner. There are also programmes for Turkish workers, and programmes of sporting and cultural events. 57% of TV viewers also watched at least one "open channel," 27% declared that they were interested in producing a programme on the open channel themselves (programmes on social topics, youth, the elderly, the handicapped, music programmes).

The "Open Channels"

Cable networks rebroadcast, in addition to existing national and regional channels, foreign channels received via satellite, local programmes and also the so-called "open channel" programmes. Legislation by "Lander" on broadcasting or the media (Berlin, Hamburg, Rhineland-Palatinate, Hesse, North Rhineland-Westphalia) now include provisions relative to local programmes or programmes on open channels. The general principle is that the management of these services is entrusted to the operators of networks per regional regulatory authority (Anstalt). The network operators open the channel to producers of programmes who want to have access to it.

United Kingdom

Existing Local and Public Access Television Stations:

Aberdeen Channel

The Aberdeen cable network is run by Aberdeen Cable Service Ltd. It is the first of the wide-band network planned since the Cable Act to be completed, and has 9,400 subscribers. In addition to national and foreign channels, this network carries a local channel called Aberdeen Channel. It was founded in April 1985, with three types of programming:

- the channel's own productions;
- public access broadcasts;
- teletext.

For financial reasons, the channel's own production could not be continued. They were cancelled in September 1985. Public access programmes, produced by volunteers, as well as teletext which offer local news, are still programmed. The network also offers teletext services (Weather, National News, Aberdeen Channel and TV Guide).

Coventry's Own Local Television

The cable network of Coventry is run by Coventry Cable Ltd. All national channels and two foreign channels are cabled. One channel is reserved for a local Coventry's Own Local Television station, produced by

(Please turn to p. 12)

Conferences • Events • Requests

Video des Pays Conference, Strasbourg, February 1991.

This is the sixth in the on-going schedule of international meeting sites for Video des Pays. (See Video des Pays, Sabadell, September 1990).

...

Valaisans du Monde, 1991.

Valaisans of the World Project is preparing three-minute videos on the ten-day celebration reuniting Valaisan descendants from all over the world. This reunion will take place in Switzerland August 1991. These videos are expressly designed for cable television and have been distributed throughout Canada, Argentina and Brazil. For more information, please contact Bob Klimko, 916 Clark Street, Appleton, Wisconsin 54911.

...

1992 Video Olympics, Savoie, France (January).

Video des Pays (France) is currently organizing the first Video Olympics to coincide with the 1992 Winter Olympics in Albertville in the French Alps. The NFLCP has been invited to participate in this event. Fourteen countries are currently lending their support and commitment to the realization of this "Olympic" conference. Mark your calendars and watch for more information through the CTR and the International Committee on how you can be part of the U.S. NFLCP delegation representing community television!

...

For more information on any of these special events, please contact Karen Helmersen, Chair, NFLCP International Committee at (718) 727-1414, or write CTV, 100 Cable Way, Suite 2, Staten Island, New York 10303.

Les Televisions Communitaires... (from p. 11)

Coventry Cable Ltd.

Crystalvision (Croydon)

This network is run by Croydon Cable Television Plc., and transmits a local channel called Crystalvision which produces:

- **Croydon Today:** a daily, 5-minute programme, produced in cooperation with a local paper;
- **Croydon Weekend:** a 30-minute magazine, summarizing all the main local events of the week. Occasional reports on local events are also produced and broadcast.

Clyde Cablevision (Glasgow)

The network of Glasgow is run by Clyde Cablevision Ltd. One channel is reserved for public access programmes.

Swindon Cable

The network of Swindon suspended its local programming in February 1986, but continues to transmit a local public access channel and teletext information service.

Channels for Ethnic Communities

The Cabletel Communications Ltd. network in Ealing produces a channel for the Indian community called Indra Dhnush, which is broadcast also on the Croydon, East London and Windsor networks.

The network of Westminster, run by the Westminster Cable Company, offers an arabic channel, with programmes which come from Dubai TV; it also rebroadcasts the debates of the House of Lords in extenso.

Other Projects and Services

Community programmes are also being tried in Guildford, West Surrey and East Hampshire. Volunteers are currently being trained to present these services. The introduction of public access programmes is also planned for Bolton, Camden, Cardiff, Cheltenham, Ealing, Edinburgh, Luton, Preston and Tower Hamlets. On certain networks (East London, Westminster, Windsor, Guildford), there is no local channel, but services of local information teletext.

British Access...

(from p. 8)

words, a franchising boom is taking place, driven by American cable companies who are swimming in cash from the sell-off of many of their American systems. Seems the ever-vigilant entrepreneurial spirit of our American cable companies have circumvented the prohibitions against non-EEC companies owning systems in Britain through a modified "rent-a-citizen" approach: rent-a-semi-sovereign island. There are some islands in the English Channel that are part of Britain but not subject to all its laws...you can imagine the rest. Something about setting up trust agreements with local citizens. Someone said it sounded like Jersey, but I don't think it is.

In thinking about cable in Britain, it is important to understand that, unlike the States where we were inundated with commercial programming, cable is much more of a by-pass technology, a way around the much more stringent public service and program quality requirements of this country. Britain is the largest English-speaking audience in the world outside the U.S. It is the hope of the international advertising organizations that once commercial programming finds its way into Britain via cable and satellite, the whole system will open up to advertising as a way of remaining competitive. That remains to be seen but it does unleash many of the forces that are so hostile to cable access in the States.

Hopefully, this sets the stage for the future, when I'll be visiting access centers and writing about these operations.

About this issue, from p. 2

Programme Unit of the BBC in England. Karen Helmersen is chair of the International Committee and has been involved in international program issues for about four years. She is an independent producer and a video artist. Karen is currently working as Director of Administration for Staten Island Community Television in New York.

How Can I Get Involved?

There are several ways in which local organizations and individuals can become involved with international community media. First, decide what your interest is: programming? people exchange? simply more information? Then, here are some places to begin:

Call your local Chamber of Commerce for information on the Sister City projects in your area. Last summer, nearly 1,200 delegates from 30 countries attended the annual Sister Cities International Conference in Portland, Oregon. Universities are another avenue through their cultural studies programs. Check the various embassies in your "neighborhood" or those in Washington, D.C. along with the vast number of funding agencies which provide support for the development of international cross-cultural programs. Definitely write or call any of the organizations listed in this issue of CTR and remember to attend the International Track of the 1990 NFLCP Convention in Washington, D.C. It will provide further information on videotape exchange opportunities, an update on all International Committee activities, as well as the pleasure of meeting several guests from other countries scheduled to be at the conference this summer.

Public access centers here in the United States are also another important source of information and experience. Several are involved with multi-cultural programming by and for their own communities. To name a few: **Multnomah Cable Access** at Mt. Hood Community College, 26000 S.E. Stark St., Gresham, OR 97030; **SCAT**, 90 Union Square, Somerville, MA 02143; **ACTV Cable 21**, 394 Oak St., Columbus, OH 43215; an **SPTV**, Fort Road, South Portland, ME 04106; and **GRTV**, 50 Library Plaza, Grand Rapids, MI 40503.

Les Mondes des TV Locales (The World of Local TVs)

The World of Local TVs is a grouping of ten federations representing community television in Spain, Holland, Quebec, Brazil, West Germany, Denmark, Switzerland, France, Belgium and the United States. You are encouraged to use this list and contact these organizations for the exchange of information and programming.

Here are addresses of international contacts for the many local TVs gatherings and federations (as of 9/1/88).

Federation pour la Legalisation de la TV locale in Catalogne (Spain):
50 local Broadcasting TVs
c/o TELEVISIO SABADELL, Escola Pia 134, 08201 SABADELL (SPAIN)
Tel: 3/726-22-08 + 3/726-37-65 (Pere IBORRA, Xavier PASTOR)

National Federation of Local Cable Programmers (U.S.A.):
International contact:
Karen Helmerson, c/o CTV, 100 Cable Way, Suite 2, Staten Island, New York 10303, (718) 727-1414

Organisatie van Lokale Omroepen in Nederland (Netherlands):
50 cablecasting local TVs
International Contact:
Nico van Eijk, Hakfort 506, 1102 La Amsterdam Tel: 020/91-37-49.
O.L.O.N.: Postbus 441 6500 ak Nijmegen Tel: 080-515-546

Regroupement des Televisions Communautaires et Locales (Quebec, Canada):
30 cablecasting local TV's
RTCL, 835 av Brown, local 325, QUEBEC (Quebec) G15451 CAN-ADA
Tel: 418/681-06-51 (Pierre BHERER, Regis PELLETIER).

Televisions locales du BRESIL (Brazil):
International contact: TV GAZETTA (Marcelo MACHADO)
Fundacao Casper Libero, av. Paulista 900, 11° Andar
CEP: 01310 SAO PAULO SP
Tel: (011) 287-43-22

Televisions locales de R.F.A. (West Germany):
3 cablecasting local TVs
International contact: Werkstatt offener Kanal
Postfach 21 08 63 Prinzregentenstrasse 48 67000 LUDWIGSHAVEN/RHEIN 1. Tel: 0621/52-40-65

Televisions locales du DANE-MARK (Denmark):
30 local broadcasting TVs
International contact:
Claus SORENSEN AEM Invest A/S Rentemestervej 473 DK 2400 KOBENHAVN NV.
Tel: 01-34-68-00

Televisions locales de SUISSE (Switzerland):
5 local cablecasting TVs
International contact:
Canal 9, avenue du Marche 6, C.P. 575, 3960 SIERRE
Tel: 027/55-13-60 (Franco CIBRARIO)

Les VIDEO DES PAYS (France):
10 local "rural TVs"
International contact: AAB VIDEO, Place de la Mairie, 73270 BEAUFORT/DORON Tel: 79-38-33-90 (Oliver PASQUET)

VIDEOTRAME (Belgium):
12 local cablecasting TV's
VIDEOTRAME, 1, rue Froidebise B 5000 NAMUR
Tel: 0881-22-02-84 (Yves COLLIN)

Message from the Chairperson

Dear Members and Friends,

In the last issue of **CTR**, you had a chance to read the oral testimony that NFLCP delivered last November to the United States Senate. What a fine moment that was for all of us who work so hard to preserve, protect and promote access to cable television. I want to thank the many members who sent support material, as well as those who contributed to writing. Many of the key members are detailed in the last issue as well.

Many of you will or may not know that **CTR** has spent the last two years in volunteer hands in order to help NFLCP continue the successful efforts toward deficit reduction. I want to thank **Dave Olive, Jack Schommer and Dirk Koning** for their efforts, which were backed up by many other volunteers, including the **CTR Editorial Board**. With this issue, I am pleased to welcome **Barbara Rutherford-Crest**, who is under contract to produce **CTR** through 1990. Members can look forward to increased issues during the year under Barbara's capable leadership.

Hometown U.S.A. is also doing well. Under the management of the **Buske Group**, sponsorship has more than tripled, and significant advertising trades were negotiated. I'm sure that the restyled entry forms, with the separate rules and form booklet, has eased the entry process. Thank you to the many programming centers who will be serving as preliminary judging sites, as well as **ACTV in Columbus, Ohio**, where final judging will take place.

NFLCP is pleased to welcome two new contractors to our organization. **Camille Chioini**, from Creative Events in Laurel, Maryland, is serving as Meeting Manager for the Convention in Washington, D.C.

Harve Horowitz, from Exhibits Promotion Plus will manage exhibits, sponsors and press.

Mark your calendars for **July 25 - 29** for this important event. The feedback from the members is resulting in a broad-based set of tracks and workshops, including **Access Boards & Commissions, Access Management, Community Service/Non-profits Using Access, Educational Access, Fundraising, Government Access, International, Media Arts/Politics/Techniques, Local Origination, New Horizons/New Technology, Public Policy, Regulatory, and Training and Outreach**. Some special features being planned include a Pre-convention **Symposium on Children's Television**, a reception on Capitol Hill, special training from the "**Closeup Foundation**" on participating in the federal legislative process, and a call for a "**White Paper**" presentation with look toward the future visions of access. We will be calling on the many members with expertise, as well as others to share their knowledge and experience with convention attendees. Thank you to **Chuck Sherwood and his Steering Committee**, as well as the members of the **Board of Directors** and others who organized the schedule.

The Board of Directors is also moving toward formalizing the structure for NFLCP's new "Special Interest Groups." In the **CTR** just prior to the convention, we hope to announce the initial groups that will be formed. Time has been allowed in the convention schedule for SIG's to meet and set agendas for 1990-91.

As always, I appreciate the support and input of the members. July will mark the end of my three-year tenure as NFLCP Chairperson, but not the end of my commitment to this organization and its ideals. More on that subject in a later **CTR**.

—Sharon Ingraham

It's Awards Time!!!

- The George Stoney Award for Humanistic Communications
- The Sue Miller Buske Leadership Award
- Community Communications Award

It is time again to call for nominations for the George Stoney Humanistic Award and the Sue Miller Buske Leadership Award. The George Stoney Award for Humanistic Communications is presented annually at the NFLCP National Convention in conjunction with the Hometown USA Video Awards Ceremony. This award goes to an individual which has had a profound effect on community communications in our society. Frank Morrow was the recipient of the 1989 George Stoney Award for his outstanding series "Alternative Views" which can be seen nationwide.

The Sue Miller Buske Leadership Award recognizes an individual who has provided outstanding leadership and service to NFLCP over the past three years. Dirk Koning was awarded the Sue Miller Buske Award for leadership. Dirk has been involved in NFLCP for the past ten years and was co-founder of the Michigan chapter.

NFLCP also recognizes outstanding access organizations in the areas of Public Access, Institutional Access and Local Origination. The intent of this award is to honor access operations who have consistently demonstrated outstanding achievement and promotion of access development.

The 1990 recipient of these awards will be presented in July at the National Convention in Washington, D.C. So, when you receive your nomination ballots, hurry up and send them in. Deadline for this year's nominations will be April 27, 1990. Criteria for nominations will be mailed along with the ballots.

--Sharon L. Mooney

Chairperson, NFLCP Organizational Development Committee

National Office Starts "JOBLINE"

Thanks to NFLCP's Central States region, a jobline service will be starting and operating from the National office. We are providing this service in order to help fill job positions that access centers have. Our members are looking for jobs in public, educational, governmental and leased access. I even get calls for people trying to fill local origination positions. So, send that job announcement to me, right now!

The number to call for current job listings is (202) 882-6128. When you call the number, you'll hear a pre-recorded tape with the current job announcements. We will try to speak clearly so that you can take notes. Please have something to write with when you call. If the line is busy, someone else must be calling in, so try again.

In order for it to work, I need your support. Let me know about jobs for the "Jobline." This issue of CTR will start the permanent placement of the jobline number: (202) 882-6128.

If we are too brief with our messages, please let us know. BUT, PLEASE DO NOT CALL THE OFFICE FOR MORE INFORMATION ABOUT A PARTICULAR JOB. If you have comments, suggestions, or jobs, please send them to:

.....

NFLCP

PO Box 27290
Washington, D.C. 20038

.....

IF YOU HEAR ABOUT A JOB,
SEND IT IN.

IF YOU HAVE A JOB TO FILL,
SEND IT IN.

IF YOU NEED A JOB, CALL IN.

.....

National Office Wish List:

- Laser or good quality printer
- 2-13" color monitors
- Computer AT or compatible
- Donations!

.....

--Reginald Carter



A Training Curriculum



A Public Access
Television Talk Show



A National Video
Magazine



Nationally serving people with
developmental challenges such
as mental retardation.

For Information Contact:

Little City Foundation

4801 West Peterson Avenue
Chicago, Illinois 60646
(312) 282-2207
FAX # (312) 282-0423

Executive Director, Public Access Corporation

Access-30 Dayton, an award-winning corporation, is seeking an energetic person to serve as its Executive Director. This person should be well-versed in the public access philosophy and be ready to take the reins of a successful community cable channel. The Executive Director is responsible to a Community Board of Trustees, for a staff of seven full-time employees, and a large volunteer corps. This position requires a minimum of five years of financial and personnel management, as well as expertise in video production. For a full job description, send a resume by **March 20, 1990**, to:

Access-30-Dayton

PO Box 2351
Dayton, OH 45401-2351

Residency in the City of Dayton is required.

Access-30 Dayton is an Equal Opportunity Employer

TELEVISION STANDARDS REFERENCE CHART

Standards are not compatible.

STANDARD	CHARACTERISTICS	COUNTRIES USING STANDARD
NTSC National Television System Committee	525 scan lines/60 Hz 30 frames a second	USA, Canada, Mexico, Central and most of South America, Japan, S. Korea, Phillipines, Burma and Cambodia
PAL Phase Alteration Line	625 scan lines/50 Hz 25 frames a second Color encoding system developed in Germany	Most of Western Europe, Australia, China, India, Thailand, Indonesia, N. Korea, most of Africa, Uruguay, Paraguay and Argentina
SECAM SEquential Couleur A Memoire	625 scan lines/50 Hz 25 frames a second Color encoding system developed in France	France, USSR, most of Eastern Europe, the Middle East, some African countries and Guiana
PAL-M	525 scan lines/60 Hz 30 frames a second PAL color encoding system	Brazil
PAL-N	625 scan lines/50 Hz PAL color system using 3.58 MHz for color frequency	Some South American countries
NTSC-4.43	525 scan lines/60 Hz NTSC color system using 4.43 MHz for color frequency	Special standard not particular to any country

Video in Brazil (from p. 5)

stay. Now Julio is coming north for five months or more as a Fulbright scholar with headquarters at New York University. He wants to visit access centers and swap tapes. In preparation, he has already subtitled several tapes in English or done voice-overs, ready for cable casting. And he wants to take good examples of what we are doing back home.

Any invitations? Let me know,
c/o:

George Stoney
New York University,
TSOA
721 Broadway #944
New York City, NY 10003

Call for Information

If you have new items, conferences, or general information regarding international activities you feel other access centers and producers would be interested in, please contact your regional chairperson and send that information along. They will circulate this information through newsletters, contributions to future editions of CTR, and represent your accomplishments to the NFLCP Board and the International Committee. This information is especially important when seeking grants and funding. So, keep track of your international activities and share that experience!

European Frontiers (from p. 7)

In spite of the fact that these rules are particularly intended for national broadcasts, for a large part they also apply to local programmes. This means that the suppliers from outside Europe should realize that, in the long run, when they wish to export or exchange their programmes, they may get into difficulties. These problems can be prevented if they take care their programmes are covered by the definition of "European productions." This is possible if the programme is made in co-production with a European partner or by placing the responsibility as regards financing or editorial control into European hands. (To be more precise, and as an example: It is possible to circumvent the restrictions by making a programme in Europe as well in as in the States on an identical subject, and then call them together a euro-american co-production (mention this in the credits). Such a "co-production" might well pass the 50% test!)

If I may draw some conclusions and summarize: The opportunities for community programming in Europe are increasing. The number of cable-networks is growing, and gradually more organizations that are active on the cable are appearing. A clear public policy in the European countries is lacking, however, as a consequence of which the financial preconditions are not optimal.

Together with these increasing opportunities, new European rules—after 1992 at least—will impose limitations on programmes from outside Europe. To prevent problems, it would be sensible, apart from the exchanges of programmes, to give more attention to the planning of co-productions, in such a way that the limitations by the rules of the EEC and the Council of Europe may be circumvented. Besides, co-production is also one of the best ways to create more permanent and structural relations between community television stations in the U.S. and Europe.

Community Television Review

NFLCP

PO Box 27290

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